



The Solomon R. Guggenheim Foundation

1982 Annual Report

The Solomon R. Guggenheim Museum, New York The Peggy Guggenheim Collection, Venice

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Giorgio de Chirico, The Red Tower. 1913 The Peggy Guggenheim Collection, Venice

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The Peggy Guggenheim Collection Palazzo Venier dei Leoni -o1 San Gregorio 30123 Venice, Italy

The Solomon R. Guggenheim Foundation

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The Solomon R. Guggenheim Museum

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The Peggy Guggenheim Collection

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Listing as of December 31, 1982

President's Report

1982 was another very successful year for The Solomon R. Guggenheim Foundation's two operating entities, located in New York and in Venice, Italy. Under the leadership of the Foundation's Director, Tom Messer, our staffs at both museums provided the public with warmly received and well-attended exhibitions, conducted a myriad of activities and with the valuable support of our Trustees successfully concluded the first five-year phase of the Foundation's Half-Century Fund Campaign.

In planning for the Guggenheim's future and our fiftieth anniversary in 1987, the Trustees in 1977 determined to increase the Foundation's operational base, augment the collection, expand exhibition space in both museums and enhance the endowment. The first phase of this campaign was concluded in 1982, having generated \$16.8 million in new resources. The award of a \$1 million Challenge Grant from the National Endowment for the Arts and its successful matching on a three-to-one basis was the highlight of our accomplishment.

The emphasis in the past five years has been to build our cultural, artistic and financial base in order to assure the continuation of the Museum's role into the next fifty years. In the areas of program support and acquisition of works of art, we have been successful beyond our original estimates. A building program to expand gallery space was considered and deferred in favor of a reorganization of existing internal facilities. As a result, during this five-year period, a new gallery for the permanent display of masterworks from the collection was created on the Museum's fourth floor; the Thannhauser Wing was refurbished and altered to accommodate additional works from related areas of the collection; and a small gallery to house changing exhibitions also drawn from the Museum's holdings was created on the sixth floor. In addition, curatorial and administrative offices and technical areas of the Museum were modernized and renovated to make these spaces more functional.

Our effective inheritance of The Peggy Guggenheim Collection after Peggy's death in 1979 has greatly enhanced the Museum's holdings. Maintenance of this extraordinary collection and the unique facility housing it in Venice figured in our original campaign projections. However, the actual cost of administration and renovation since it came into our possession has required somewhat larger allocations of our resources than anticipated. The resulting burdens upon us would have been considerably increased had not generous financial support been forthcoming from Italy.



Peter Lawson-Johnston and Hon. Vincenzo Scotti, Italian Minister for Cultural and Environmental Affairs, signing nine-year agreement of cooperation

This support, approximately 400,000,000 lire (\$291,970), raised almost entirely in Italy, was fully committed to renovations of the Palazzo Venier dei Leoni, which houses The Peggy Guggenheim Collection. Completion of this important phase of work is anticipated in time for the usual April opening. Particular thanks should go to Prof. Silvio Golzio, President, and Dr. Felice Gianani, Director, of the Associazione Bancaria Italiana for their efforts, which resulted in sizeable donations from seventeen Italian banks, and to the Venetian Municipality, which provided funds through special legislation earmarked for such purposes. Our sincere thanks are extended also to the Veneto Regional Government and in particular to its President, Prof. Carlo Bernini, for the annual subsidies so essential to the effective operation of the collection.

Since the launching of the Half-Century Fund Campaign five years ago, the above factors along with general changes in the nation's economy have affected the Museum's original goals. While the endowment has been increased substantially through campaign efforts and prudent management, these gains have been to some extent offset by higher costs, reduced government funding and a slowdown in the growth of support from the private sector.

We are therefore moving into the final phase of the Half-Century Fund drive with full awareness of the magnitude of the task before us. The reassessment of our current position and of our long-range goals has become our immediate task. With this in mind the Trustees and Staff have embarked upon a number of planning studies and projections for our growth needs and patterns of development.

While sound fiscal management is crucial in maintaining our services and programs for the public, the Museum also makes every effort to seek funds from a wide variety of outside sources. We are pleased to report that in 1982 operating grants from the New York State Council on the Arts and the Institute of Museum Services helped in areas of vital concern such as security and maintenance. Despite a difficult economic environment that has necessitated reduced funding levels, the National Endowment for the Arts continues to support various projects, including exhibitions, catalogues, internships and conservation. The National Endowment for the Humanities awarded a major grant to the 1982 presentation Kandinsky in Munich: 1896-1914, the first in a series of three documentary exhibitions devoted to the work of Vasily Kandinsky.

The business community, through the Museum's corporate membership program and the underwriting of specific endeavors, is another important support mechanism. Mobil Corporation continues to fund free admission to the Museum on Tuesday evenings. Philip Morris Incorporated generously underwrote the Kandinsky in Munich exhibition, Bankers Trust Company sponsored the Museum's summer show, The New York School: Four Decades, Guggenheim Museum Collection and Major Loans, while Exxon Corporation funded Italian Art Now: An American Perspective, the fourth in a series of national and international exhibitions devoted to the work of young artists. An important component of Exxon's sponsorship includes monies towards the purchase of one work for the Museum's permanent collection by each of the artists represented in these exhibitions.

In another area of private philanthropy, we are pleased that the Esther Simon Charitable Trust, recognizing our need for operating funds, has increased its annual support to the Museum. The Owen Cheatham Foundation is also to be thanked for its continuing generosity. We are indebted to the Robert Wood Johnson Jr. Charitable Trust for its help in bringing a selection of works from The Peggy Guggenheim Collection in Venice to New

York, so that visitors here could enjoy them for a fourmonth period. Our close relationship with The Hilla von Rebay Foundation continues to be a source of great satisfaction and mutual benefit. Both the Museum and the Rebay Foundation look forward to the publication in 1983 of the first scholarly volume devoted to Miss Rebay's biography and letters.

As an international museum, the Guggenheim has also benefited from grants from foreign governments and agencies. In 1982 we received support from the Nordic Council of Foreign Ministers for Northern Visions, three simultaneous exhibitions held in conjunction with the nationwide program Scandinavia Today. Additional funds were received for Asger Jorn from the Danish Ministry of Foreign Affairs and for Öyvind Fahlström from the Swedish National Committee for Contemporary Exhibitions Abroad. During the same year the Association Française d'Action Artistique contributed funds towards the Yives Klein retrospective.

In November the Guggenheim Foundation and Italy's Ministry of Culture entered a long-term cultural agreement, one of the first conventions of this type. It was my pleasure to introduce the Honorable Vincenzo Scotti, the Italian Minister for Cultural and Environmental Affairs, at a ceremony held at the Museum to announce the signing of this agreement. Covering an initial nine-year period, the agreement provides for exchanges of exhibitions or loans of works of art between various Italian museums and the Guggenheim Foundation. In addition, it will also be possible to organize exhibitions jointly and to exchange museum professionals and curators.

I am sorry to report that Albert E. Thiele, one of the original, incorporating Trustees of the Foundation, died at the age of ninety on December 20, 1982. We shall always be grateful for his many contributions, particularly in the area of fiscal management over his many decades of service to the Foundation. I am pleased to add that the Board welcomed Elaine Dannheisser, until recently a member of the Foundation's Advisory Board, as a new Trustee elected at year's end.

Peter O. Lawson-Johnston, *President*The Solomon R. Guggenheim Foundation

Director's Report

In the Annual Report covering 1981, I expressed satisfaction with the increased emphasis given during that year to the Foundation's permanent collection in relation to other institutional concerns. The present account, I am glad to report, affirms this direction, as will be seen in its citation of important acquisitions, the improvement of spaces reserved for our permanent holdings, the publication of research documenting the collection and the acceleration of our conservation program both in New York and in Venice.

The most dramatic evidence for such a contention is provided by the acquisition by exchange of two masterpieces, which, apart from their intrinsic value, add a sense of completeness and continuity to the Museum collection. Picasso's *Pitcher and Bowl of Fruit*, 1931, and Matisse's *The Italian Woman*, 1916, found a permanent home in the Guggenheim's Thannhauser Wing, in exchange for the transfer from our holdings of two outstanding works of Kandinsky's Munich period to The Museum of Modern Art. The trade was initiated on the executive and curatorial levels and approved by the boards of trustees of both museums at meetings held on May 12 and May 13. The Guggenheim's acquisitions were placed on public view in a redesigned Thannhauser Wing on November 9.

The two Kandinskys from the Guggenheim joined two others, until then the only works of primary significance by this major master in the collection of The Museum of Modern Art, to reunite a series of panels popularly known as "The Four Seasons." The Picasso Pitcher and Bowl of Fruit closes a conspicuous gap in the Guggenheim's representation of this painter's stylistic evolution, while The Italian Woman, the first major painting by Matisse to enter our holdings, came to us when the absence of such an example from a famous modern collection was becoming increasingly intolerable. In the following chronological list of major acquisitions of 1982, these two paintings naturally assume positions of primacy; however, the other works cited also take their place among the first rank of Guggenheim treasures:

- Grosz, Seated Nude, 1915. Pencil on paper. Anonymous Gift
- 2. Matisse, *The Italian Woman*, 1916. Oil on canvas. Exchange with The Museum of Modern Art, New York
- 3. Léger, *Le Buste*, 1923. Pencil on paper. Gift, Muriel Bultman Francis



Pablo Picasso, Pitcher and Bowl of Fruit. February 1931

avid Heald



Henri Matisse, The Italian Woman. 1916

remoto Gunda

- 4. Picasso, *Pitcher and Bowl of Fruit*, February 1931. Oil on canvas. Exchange with The Museum of Modern Art, New York
- 5. Dubuffet, Les Phénomenes, August 1958-April 1962. Lithographs on paper. Gift, Mr. and Mrs. Morton L. Janklow in honor of the artist
- 6. Rauschenberg, *Untitled*, 1963. Oil, silk screen, ink, metal and plastic on canvas. Purchased with funds contributed by Elaine and Werner Dannheisser and The Dannheisser Foundation
- 7. Long, *Red Slate Circle*, 1980. Red slate stones. Purchased with funds contributed by Knoll International
- 8. Caro, *Quiver*, 1981. Cast and welded bronze. Purchased with funds contributed by Mr. and Mrs. Stephen S. Weisglass
- 9. Twombly, Nike VI, 1981. Paintstik, flat paint crayon and pencil on paper. Purchased with funds contributed by Louis and Bessie Adler Foundation, Seymour M. Klein, President, the National Endowment for the Arts in Washington, D.C., a Federal Agency, and The Solomon R. Guggenheim Museum
- 10. Villalba, *Semana Santa*, 1982. Oil and mixed media on canvas. Purchased with funds contributed by The Merrill G. and Emita F. Hastings Foundation

Through the continuing support of Exxon Corporation it was also possible to add to the Museum's permanent collection one work by each artist represented in Italian Art Now: An American Perspective, 1982 Exxon International Exhibition. Because this group of works commands relatively high prices, additional funds were necessary to enable us to complete a number of purchases and it is appropriate to acknowledge these contributions by: The Associates Committee; Adrian and Robert Mnuchin and Barbara and Donald Jonas; Sonnabend Gallery, New York. Equally important are the gifts of several works donated to the Museum by the heirs of now deceased artists. Thus, Mrs. Lisbeth Bissier augmented her previous generous donations by contributing two untitled temperas by her late husband. Five valuable works on paper by Julio González were given by Viviane Grimminger and Carmen Martinez. And finally, the Guggenheim was allowed to select twelve representative works from the estate of Jan Matulka through the generosity of his widow. The account of important donations would be incomplete if one failed to indicate fractional gifts that will eventually accrue to our full ownership.



Mr. and Mrs. Lewis T. Preston and Thomas M. Messer at Thannhauser Wing reopening reception

In addition to extending our gratitude for continued support received in this respect from Mrs. Evelyn Sharp, we express our profound thanks to Irving Blum for assuring the eventual acquisition of Frank Stella's *Harran II*.

Acquisitions, as this discussion makes evident, are the salt for the Museum's fare; more than any other concern or activity they shape the institution and ultimately determine its underlying character. But their full meaning emerges only when works of central importance acquired over a long period of time are presented in the format of permanent or temporary exhibitions. The reinstallation of the Justin K. Thannhauser Wing, occasioned by the withdrawal of some works formerly on view and the addition of other significant pieces, constitutes an example of the former; the presentation in New York for four months of sixty paintings and works on paper transferred from the Foundation's Peggy Guggenheim Collection to the premises of the Guggenheim Museum is an instance of the latter. However, the exhibition of Foundation holdings that made institutional history was Guggenheim Venezia-New York: 60 opere 1900-1950. held at the Campidoglio in Rome, which was the first show to draw upon masterpieces from both the New York and Venice collections. Each source provided about one half of the paintings and sculptures that constituted a sequence evoking the key phases of the art of the first half of the twentieth century. Although the selection was limited to sixty masterpieces, its installation in a Renais-



Thomas M. Messer and Claude Pompidou at 60 Works: The Peggy Guggenheim Collection opening



Her Excellency Vigdís Finnbogadóttir, President of the Republic of Iceland, His Royal Highness Prince Henrik of Denmark and Thomas M. Messer at *Scandinavia Today* preview

sance palazzo increased the radicality of these modern works and the presentation can legitimately be characterized as a blockbuster that will not easily be forgotten by the thousands who visited it during its two-month run. The Rome show, as well as the presentation in New York of a selection from The Peggy Guggenheim Collection, indicates the essential link that exists between the collections themselves and their use in exhibitions.

The growth of the collection as a whole and its gradual improvement in certain areas have in past years benefited from special shows oriented towards acquisitions, and it should be stated here that, at the time of this writing, a new effort of this kind is in preparation. Acquisition Priorities: Aspects of Postwar Painting in Europe, scheduled for the spring and summer of 1983, will follow a prototype devoted to American painting, which was successfully realized in 1976.

Our exhibitions during 1982 also included *The New York School: Four Decades, Guggenheim Museum Collection and Major Loans*, a survey partially drawn from the collection and staged during the summer months by Diane Waldman, the Museum's Deputy Director. The growing strength of the representation in our collection of the New American Painting, once an extremely incomplete area in our holdings, was made evident by the survey. Two other group shows of contemporary art, two one-man shows and a major documentary presentation completed the year's ambitious exhibition program. The

former category was given over to shows of European art, focusing upon Italy and Scandinavia, respectively. Italian Art Now: An American Perspective, 1982 Exxon International Exhibition was not a mere restatement of recent exhibitions of the fashionable transavanguardia, but instead deliberately included valid examples of this movement as well as of other less popular trends. The exhibition, curated by Diane Waldman and presented in the spring, was one of the continuing series of national and international presentations made possible by the generous and ongoing support of Exxon Corporation.

To further underline our commitment to younger art on a global scale, the Guggenheim participated in *Scandinavia Today*, a program introduced nationally in the fall and sponsored and administered by The American Scandinavian Foundation. A selection of painting and sculpture from the five Nordic nations, *Sleeping Beauty—Art Now*, was augmented by two concentrated one-man shows, *Asger Jorn* and Öyvind Fahlström: together these three interrelated exhibitions filled the ramps of the Guggenheim, so that the entire building was devoted to Scandinavian art of this century. Each of them was organized by its own curator under the inclusive title *Northern Visions* and coordinated by Pontus Hultén, Director of the Museum of Contemporary Art in Los Angeles, and myself.

The one-man shows presented in the spring and fall seasons sought to provide insights into the creative

contributions of Jack Tworkov and Yves Klein. The Tworkov survey, selected by former Guggenheim Assistant Curator Linda Shearer, was restricted to the years since 1966, the period in which the artist developed his quasigeometric style that, despite its highly controlled character, retained the spontaneity and vibrant force of his earlier Abstract Expressionist idiom. Happily for all concerned, the artist was able to attend *Jack Tworkov: Fifteen Years of Painting*, for his death occurred on September 4, some months after the opening.

Yves Klein's strange and influential legacy was the subject of an exhibition organized by the Institute for the Arts, Rice University, in Houston under the direction of Dominique de Menil. At the Guggenheim, however, it was necessary to make substantial alterations, which included a posthumous work of blue sand covering most of the ground floor. In the words of the Klein bureau members empowered to create works in the artist's name after his death, through this piece the Guggenheim became "impregnated" with International Klein blue; the color that more than any other single artistic element came to personify this Conceptualist and Monochrome painter.

The most important exhibition of the year was undoubtedly Kandinsky in Munich: 1896-1914, the first installment in a trilogy of documentary shows that will eventually encompass the principal periods of Kandinsky's life work. The sequence as conceived will reach beyond the usual concept of the retrospective to examine the importance of Kandinsky's creative contributions within the framework of his time and the various cultural contexts in which he worked. Selected by visiting curator Dr. Peg Weiss and coordinated by Vivian Barnett with the aid of Susan B. Hirschfeld, both members of the Guggenheim's curatorial department, Kandinsky in Munich is traveling to the San Francisco Museum of Modern Art and the Städtische Galerie im Lenbachhaus in Munich.

An account of the Guggenheim's program would not be complete without drawing attention to the major collection shows organized for travel abroad; the development of collection decentralization, which is supported by The Andrew W. Mellon Foundation, the National Endowment for the Humanities and Gladys K. Delmas, and is meant to benefit a selected group of museums in the United States; the extensive loans granted to sister organizations in this country and abroad; and, most importantly, the continuing research on the collection, upon which more visible, but also more ephemeral, activities

are based. Dr. Louise Averill Svendsen, Senior Curator and Vivian Barnett, Curator, are chiefly responsible for the vitality and continuity of the Museum's research activities.

While collection expansion, exhibition programs and research proceed in New York, the gradual transformation of Peggy Guggenheim's private quarters into a fullfledged museum of modern art has advanced in Venice. It is appropriate to recall in this connection that the first measures to safeguard the Palazzo Venier dei Leoni and the treasures contained therein were taken immediately upon Peggy Guggenheim's death in December of 1979, so that the collection could open to the public in the subsequent spring. Last year's Annual Report gives information about further efforts to utilize formerly private areas of the Palazzo for public purposes. But only with the completion of the 1981-82 season in Venice did work begin on the rebuilding of the deteriorating waterfront façade to render it safe against the elements, and on construction that will protect the hitherto vulnerable garden pavilion known as the Barchessa. In both of these instances the isolation of the works of art from the detrimental moisture of the Venetian climate is the prime objective.

I am happy to report also that the first systematic efforts in the area of conservation, begun under the direction of Paul Schwartzbaum, the Guggenheim's Conservation Consultant in Italy, have achieved their first objectives and developed into a long-range program, with emphasis upon preventive care. When the Palazzo reopens to the public in the spring of 1983, the improvements in the presentation of the collection will have reached their final stage. Plans devised in behalf of the Foundation provide for the relocation in newly created galleries of the Surrealist collection formerly installed in the Barchessa; the Barchessa, in turn, will receive the majority of the postwar works that previously were housed inadequately in the Palazzo's basement. The basement will be utilized for offices and other utilitarian purposes.

As is stressed in the President's statement in this report, improvements of such magnitude could be made only with the extensive financial assistance received from various sources in Italy and in the United States. The architectural work in progress is advancing under the attentive care of the Administrator of The Peggy Guggenheim Collection, Philip Rylands, and under the knowledgeable supervision of the Counsel to the Foundation,

Henry Berg. The scope, value and sheer beauty of the Guggenheim's Venetian collection was indicated to the New York public by the selection of sixty works that was displayed in the Museum's collection gallery from December of 1982 to March of 1983.

Finally, in the context of Venetian activities, it should be reported that the first Peggy Guggenheim Award was presented jointly by The Solomon R. Guggenheim Foundation and the Fondazione Giorgio Cini in a ceremony accompanying the first performance on June 9 of the prizewinning compositions. Devoted to music during this initial season, in subsequent seasons the award will be made to honor creative contributions in other media. This year the American jury chaired by Elliott Carter and benefiting from the participation of Milton Babbitt and Robert Mann, awarded the prize to Mario Davidovsky as a commission for "The String Trio." In analogous fashion, an Italian jury under the Presidency of Goffredo Petrassi selected Ruggero Laganà, who produced "Bereshit," a piece for soprano, two flutes, two clarinets and piano. The concert at the Fondazione Giorgio Cini was enriched by performances of compositions by composers Petrassi and Carter and was introduced by the President of the Fondazione, Prof. Bruno Visentini.

Comparison of the current institutional masthead with the one carried in the 1981 Annual Report shows a number of changes in executive staff positions. As already foreshadowed in the previous report, a number of promotions took effect during 1982, the most important of which are: Diane Waldman, from Director of Exhibitions to Deputy Director; Vivian Endicott Barnett, from Research Curator to Curator; and Susan B. Hirschfeld from Exhibitions Coordinator to Assistant Curator. Philip Verre, Collections Coordinator, left the Museum, and Susan M. Taylor and Lewis Kachur joined the staff as Curatorial Assistants. Resignations during 1982 included that of Orrin H. Riley, who had been the Museum's Conservator for many years. Most of his functions have been assumed by Leni Potoff in his capacity as Associate Conservator, Finally, David A. Sutter, Building Superintendent, also withdrew, and his place was taken by Christopher O'Rourke.

The most important retirement that went into effect with the closing of 1982 was that of Dr. Louise Averill Svendsen, who served as a member of the curatorial staff from 1954 and reached the position of Senior Curator in 1978. During these years Dr. Svendsen acquired an enviable familiarity with the Museum's collection as



Louise Averill Svendsen

well as the intricate research apparatus developed for the sake of its study. In retirement, Dr. Svendsen will remain available to the Museum in a consultative capacity and will, in view of long and loyal service, retain the title of Curator Emeritus.

The listing of personnel changes in 1982 is properly concluded with the resignation of Henry Berg as the Foundation's Counsel, a position he assumed after serving for many years as the Museum's Deputy Director. In both roles Mr. Berg made distinctive and welcome contributions to The Solomon R. Guggenheim Museum, as well as to The Peggy Guggenheim Collection during its crucial initial stage.

The recording in this Annual Report of executive staff changes within the Foundation and its two operating branches has more than documentary significance; for together with the gradually changing composition of the Board of Trustees and its advisory bodies, the successive adjustments within the professional staff structure invaribly modify the institutional texture, adding to it and diminishing it at times, as the case may be. It is most appropriate, therefore, that all those who presently or in the past have enriched the Foundation through their work, their services and their special capacities receive my own and the Trustees' deeply felt gratitude.

Thomas M. Messer, *Director*The Solomon R. Guggenheim Foundation

Exhibitions and Publications

Kandinsky in Munich: 1896-1914

January 22-March 21

Traveling to San Francisco Museum of Modern Art, April 22-June 20; Städtische Galerie im Lenbachhaus, Munich,

August 17-October 17 Catalogue, Peg Weiss

Supported by Philip Morris Incorporated and the National Endowment for the Humanities, a Federal Agency Brochure, Susan B. Hirschfeld

Italian Art Now: An American Perspective, 1982 Exxon International Exhibition

April 2-June 20

Catalogue, Diane Waldman with Lisa Dennison Sponsored by Exxon Corporation

Jack Tworkov: Fifteen Years of Painting

April 6-June 20

Catalogue, Andrew Forge

Supported by a grant from the National Endowment for the Arts, a Federal Agency



Jack Tworkov and Susan B. Hirschfeld at opening of his exhibition

Installation view, Kandinsky in Munich: 1896-1914



armelo Guadagno and David Heal

The New York School: Four Decades, Guggenheim Museum Collection and Major Loans

July 1-August 29

Brochure, Lisa Dennison

Supported by Bankers Trust Company and the National Endowment for the Arts, a Federal Agency

Northern Visions: Asger Jorn, Öyvind Fahlström, Sleeping Beauty—Art Now

September 14-November 7

Sponsored and administered by The American-Scandinavian Foundation; supported by VOLVO, Atlantic Richfield Company, the National Endowment for the Humanities, the National Endowment for the Arts, the Secretariat for Nordic Culture Cooperation and the Nordic Council of Ministers. Catalogue preface, Thomas M. Messer

Asger Jorn

Traveling to Barbican Art Gallery, London, February 15-March 10, 1983

Catalogue, Guy Atkins and Troels Andersen Additional support from the Cultural Ministry of Denmark

Öyvind Fahlström

Traveling to Walker Art Center, Minneapolis, January 30-March 27, 1983

Catalogue, previously published texts by Erró, Öyvind Fahlström, Olle Granath, Pontus Hultén, Billy Klüver, Matta, Claes Oldenburg and Robert Rauschenberg Additional support from the Swedish National Committee for Contemporary Art Exhibitions Abroad

Sleeping Beauty—Art Now

Traveling to Port of History Museum, Philadelphia, December 11, 1982-January 30, 1983; Los Angeles Municipal Art Gallery, March 5-April 17 Catalogue, Pontus Hultén and Øystein Hjort

Jan Matulka: Recent Acquisitions
September 21-November 7

60 Works: The Peggy Guggenheim Collection November 18, 1982-March 13, 1983 Catalogue, Thomas M. Messer

Supported by a grant from the Robert Wood Johnson Jr. Charitable Trust



Diane Waldman introducing participating artists at *Italian*Art Now: An American Perspective, 1982 Exxon International
Exhibition preview

Yves Klein (1928-1962): A Retrospective November 19, 1982-January 9, 1983

Previously shown at Institute for the Arts, Rice University, Houston, February 5-May 2, 1982; Museum of Contemporary Art, Chicago, June 18-August 29; traveling to Musée National d'Art Moderne, Centre Georges Pompidou, Paris, February 17-May 23, 1983 Catalogue, Dominique Bozo, Thomas McEvilley, Dominique de Menil, Jean-Yves Mock, Pierre Restany and Nan Rosenthal, selected writings by Yves Klein and Carol C. Mancusi-Ungaro, Institute for the Arts, Rice University, 1982, in association with The Arts Publisher, Inc., N.Y.

Brochure, Thomas McEvilley

Organized by the Institute for the Arts, Rice University, Houston.

Funded by grants from the National Endowment for the Arts, Washington, D.C., the Cultural Arts Council of Houston, Banque Française du Commerce Exterieur, New York, Banque Nationale de Paris (Houston, Chicago, New York), Michel David-Weill, New York, Fribourg Foundation, Inc., New York, Menil Foundation, Houston, Schlumberger Horizons, Inc.; New York and Henry J. N. Taub, Houston

American Sculpture from the Permanent Collection November 23, 1982-March 13, 1983

A Year with Children

December 11, 1982-January 17, 1983

Organized by Learning to Read Through the Arts Programs, Inc.

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Andy Warhol at Yves Klein 1928-1962): A Retrospective opening

CIRCULATING EXHIBITIONS

Kandinsky Watercolors: A Selection from The Solomon R. Guggenheim Museum and The Hilla von Rebay Foundation

Traveled in 1982 to: San Diego Museum of Art, December 18, 1981-January 31, 1982; Honolulu Academy of Arts, April 9-May 16; Portland Art Museum, Oregon, June 15-August 15; William Hayes Ackland Art Museum, University of North Carolina, Chapel Hill, September 6-October 17; University Gallery, University of Florida, Gainesville, October 31-December 12

Catalogue, Vivian Endicott Barnett and Louise Averill Svendsen

Kandinsky: Selected Works from The Solomon R. Guggenheim Museum and The Hilla von Rebay Foundation Traveled in 1982 to: Art Gallery of New South Wales, May 13-June 13; Queensland Art Gallery, Brisbane, June 21-August 8; Art Gallery of South Australia, Adelaide, August 26-September 26; Art Gallery of Western Australia, Perth, October 8-November 7; National Gallery of Victoria, Melbourne, November 12-December 12 Catalogue, Vivian Endicott Barnett

Art of the Avant-Garde in Russia: Selections from the George Costakis Collection

Traveled in 1982 to: Museum of Fine Arts, Houston, March 11-May 9; National Gallery of Canada, Ottawa, July 8-September 6; Indianapolis Museum of Art, October 17-December 12

Spanish Drawings and Graphics from the Guggenheim Museum

Hastings Gallery, Spanish Institute, New York, November 12-December 17, 1982

Traveled to: Danforth Museum, Framingham, Massachusetts, December 27, 1982-February 27, 1983

Loans from The Solomon R. Guggenheim Museum Collection

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Haus der Kunst, Munich November 14, 1981-January 31, 1982	Josef Albers Willem de Kooning	b and p. 1937 Composition. 1955	1172X264 1419
American Painting 1930-1980	Mark Rothko	Violet, Black, Orange, Yellow on White and Red. 1949	2461
Montclair Art Museum, New Jersey November 15, 1981-January 17, 1982 Josef Albers: His Art and His Influence	Stephanie Scuris	Untitled. 1958-59	2697
New York State Museum, Albany November 15, 1981-March 22, 1982 Center Ring: The Artist traveling to Corcoran Gallery of Art, Washington D.C., April 18-May 31	Paul Klee	Tightrope Walker. 1921	1474
Memorial Art Gallery, Rochester January 4-March 1 Israel Artists 1920-1980 traveling to Metropolitan Museum, Coral Gables, Florida, March 22-May 1	Michael Gross	Roof and Window in No Man's Land. 1968	2045
Pinacoteca Capitolina, Campidoglio, Rome January 23-March 28 Guggenheim Venezia—New York:	Jean Arp	Constellation with Five White Forms and Two Black, Variation III. 1932	1437
60 opere 1900-1950	Max Beckmann	Paris Society. 1931	1927
	Georges Braque	Violin and Palette. 1909-10	1412
	Alexander Calder	Constellation. 1943	1393
	Marc Chagall	The Flying Carriage. 1913	1212
	Datas Dalassas	Birthday. 1923	443
	Robert Delaunay	The City. 1911	464
	Raymond Duchamp-	Red Eiffel Tower. 1911-12	1036
	Villon	Maggy. 1912	1464
	Juan Gris	Newspaper and Fruit Dish. March 1916	1341
	Alexej Jawlensky	Helene with Colored Turban. 1910	1773
	Vasily Kandinsky	Dominant Curve. 1936	989
	Ernst Ludwig Kirchner	Gerda, Half-Length Portrait. 1914	2421
	Paul Klee	In the Current Six Thresholds. 1929	1842
		Barbarian Sacrifice. 1932	1893
	Oskar Kokoschka	Knight Errant. 1915	1172X380
	Fernand Léger	Study for Contrast of Forms. 1913	1172X50
	Kazimir Malevich	Morning in the Village after	
		Snowstorm. 1912	1327
	Franz Marc	The Unfortunate Land of Tyrol. 1913	1040
	Joan Miró	The Tilled Field. 1923-24	2020
	Amedeo Modigliani	Landscape (The Hare). Autumn 1927 Jeanne Hébuterne with Yellow	1459
	71. 14.	Sweater. 1918-19	533
	Piet Mondrian	Composition, 1929	1347
	Antoine Pevsner	Twinned Column. 1947	1397
	Pablo Picasso	Landscape at Céret. Summer 1911	538
	Gino Severini	Red Cross Train Passing a Village.	944

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
The University Art Museum, University of Texas, Austin January 9-February 20 Adolph Gottlieb 1903-1974: A Retrospective traveling to The Indianapolis Museum of Art, May 15-June 19; Los Angeles County Museum of Art, July 10- August 21; Albright-Knox Art Gallery, Buffalo, September 11- October 31; Tel Aviv Museum, November 23, 1982-January 9, 1983	Adolph Gottlieb	The Red Bird. 1944	1172×515
Museo Picasso, Barcelona January 11-February 28 Pablo Picasso 1881-1973, Exposición Antològica	Pablo Picasso	Mandolin and Guitar. 1924	1358
Washburn Gallery, New York January 12-February 6 Rolph Scarlett: Fifty Works on Paper from 1920	Rolph Scarlett	Composition. 1939 Agitato. 1943 Black, White and Rose. 1944	818 1083 1082
Albright-Knox Art Gallery, Buffalo January 15-February 28 Fernand Léger traveling to Montreal Museum of Fine Arts, March 11-April 18; Dallas Museum of Fine Arts, May 17-July 4	Fernand Léger	The Smokers. 1911-12 Mural Painting. 1924-25 Composition (Definitive). 1925 Builders with Rope. 1950	521 1507 348 2668
Akademie der Künste, Berlin January 17-February 28 Hans Richter Retrospektive traveling to Kunsthaus Zürich, March- May; Städtische Galerie im Lenbachhaus, Munich June 9-August 1	Hans Richter	Portrait of Hilla Rebay. 1914	1996
Rutgers University Art Gallery, New Brunswick January 17-March 28 Realism and Realities: The Other Side of American Painting, 1940-1960 traveling to Montgomery Museum of Fine Arts, Alabama, April 15-June 13; Art Gallery, University of Maryland, College Park, August 24-October 22	Ivan Albright	The Purist. 1949	1814
Walker Art Center, Minneapolis January 30-March 29 De Stijl 1917-1931	Piet Mondrian	Composition. 1916	1229

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Department of Cultural Affairs, City of New York February 1-February 17 Made in New York traveling to Bronx Museum of the Arts March 25-April 29	Michael Hurson Michael Singer	Edward and Otto Pfaff. 1974-75 Ritual Series 4/5/78. 1978	2311 2594
Institute for the Arts, Rice University February 5-May 2 Yves Klein (1928-1962): A Retrospective traveling to Museum of Contemporary Art, Chicago, June 18-August 29; The Solomon R. Guggenheim Museum, New York, November 18, 1982-January 9, 1983	Yves Klein	Blue Sponge. 1959	1752
Virginia Museum of Fine Arts, Richmond February 8-April 4 Contemporary American Realism Since 1960 traveling to Gulbenkian Museum, Lisbon, September 29-October 27; Salas de Exposiciones, Madrid, November 17, 1982-January 8, 1983	Ron Kleeman	Big Foot Cross. 1977-78	2459
Gruenebaum Gallery, New York February 16-March 13 Norris Embry Memorial Exhibition	Norris Embry	Libby: One Step Ahead of Love. 1975	2209
Seibu Museum of Art, Tokyo March 19-April 7 Kenzo Okada: A Retrospective traveling to Fukuoka Shi Bijutsukau, Fukuoka Shi, April 16-May 5	Kenzo Okada	Decision. 1959	2791
Stedelijk Museum, Amsterdam April 9-July 11 '60-'80	Agnes Martin	White Flower. 1960	1653
Museum of Fine Arts, Houston April 20-June 27 Miró in America	William Baziotes Adolph Gottlieb Joan Miró	Dusk. 1958 W. 1954 Prades, The Village. Summer 1917	1544 1401 1894
Ministère de la Culture et de la Communication, Valois, France Zao Wou-Ki traveling to Kyoto National Museum, April 1-May 9; Kanjawa Museum of Modern Art, Japan, May-June	Zao Wou-Ki	Mistral. 1957	1545
Rose Art Museum, Brandeis University, Waltham, Massachusetts, May 9- June 20 Matta: The First Decade	Matta	Years of Fear. 1942	1991

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Sharon Arts Center, New Hampshire Contemporary Sculpture July 18-August 22	Isamu Noguchi	Enigma. 1957	2724
Laumeier Sculpture Park, St. Louis September 1-November 8 Mary Miss: Interior Works	Mary Miss	Untitled. 1977	2312
Getler/Paul Gallery, New York David Shapiro: 5 Series traveling to Fort Wayne Museum of Art, September 3-October 10; The Butler Institute of American Art, Youngstown, Ohio, November 7-28	David Shapiro	The Poignancy of Things #1. 1976	2438
Stamford Museum and Nature Center, Connecticut September 19-November 7 Abstract Expressionism Lives!	Theodoros Stamos	Rose Sun Box–No. 2. 1969	2280
Neuberger Museum, State University of New York, College at Purchase, September 20-December 23 Soundings	Vasily Kandinsky	Fugue No. 193. 1914	243
The Taft Museum, Cincinnati September 23-December 4 The 1930's Remembered	Josef Albers Alberto Giacometti Vasily Kandinsky Fernand Léger	b and p. 1937 Statue of a Headless Woman. 1932-36 Capricious Forms. 1937 Composition with Aloes, No. 4. 1934-35	1172×264 1845 977 877
Moderna Museet, Stockholm September 25, 1982-January 9, 1983 Marc Chagall Retrospective	Marc Chagall	The Flying Carriage. 1913 Anniversary. 1915-23 The Soldier Drinks. 1923-24	1212 443 459
Gallery Schlesinger-Boisante, New York September 28-October 30 Ralph Rosenborg	Ralph Rosenborg	Untitled. 1941	1172X281
Meadows Arts Gallery, Southern Methodist University, Dallas, September 29-October 30 Jiří Kolář	Jiří Kolář	Cello. 1966 Torso. 1967	797.77 2775a, b
Newport Harbor Art Museum, California October 7-November 28 Shift: LA/NY	Allen Ruppersberg	Short Story. 1977	2315
Bellas Artes Archivos y Bibliotecas, Madrid October 12-December 12 Wifredo Lam	Wifredo Lam	Zambezia, Zambezia. 1950	1529

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
The Slavin Gallery, Washington, D.C. October 12-November 9 Oscar Chelimsky	Oscar Chelimsky	Interior, 1952	2919
The Norman Mackenzie Art Gallery, Regina, Canada October 29-December 5 André Derain in North American Collections	Andre Derain	Portrait of a Young Man. 1913	1548
The United States Embassy, New Delhi, India; extended loan from November 4 Art in Embassies Program	Will Barnet Jake Berthot Giorgio Cavallon Sonia Gechtoff Paul Jenkins	Little Duluth—Bathers II. 1960 Split. 1974 Untitled. 1957 The Violet Hour. 1978 The Prophecy. 1956	1631 2326 1574 2576 1616
National Gallery of Art, Washington, D.C. November 7, 1982-April 24, 1983 David Smith: Seven Major Themes	David Smith	Cubi XXVII. March 1965	1862
The Institute of Contemporary Art, Boston November 9, 1982-January 8, 1983 Art and Dance: Images from the Modern Dialogue	Albert Gleizes Gino Severini	Composition (for "Jazz"). 1915 Dancer. 1915	81 7 943
Sidney Janis Gallery, New York December 1-December 31 Brancusi and Mondrian	Constantin Brancusi	Adam and Eve. 1916-21	1325
The Brooklyn Museum December 4, 1982-February 6, 1983 Gene Davis: Thirty Years of Drawings	Gene Davis	Untitled. 1958	2566
Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster December 12, 1982-February 13, 1983 Die Tunisreise: Klee, Macke, Moilliet	Paul Klee	Curtain. 1924	1936R115
Städtische Galerie im Lenbachhaus, Munich December 15, 1982-January 30, 1983 Josef Scharl	Josef Scharl	Man with Red Scarf. 1939 Landscape. 1940	1172X477 1172X502
Whitney Museum of American Art, New York December 16, 1982-February 27, 1983 Ellsworth Kelly Sculpture Retrospective	Ellsworth Kelly	White Angle I. 1966	1977

Loans and Transfers from The Peggy Guggenheim Collection

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
Akademie der Künste, Berlin January 17-February 28 Hans Richter Retrospektive traveling to Kunsthaus Zürich March-May; Städtische Galerie im Lenbachhaus, Munich June 9-August 1	Hans Richter	Dada Head. 1923	2552.P84
Musee National d'Art Moderne, Centre Georges Pompidou, Paris January 19-May 10 Jackson Pollock traveling to Städelsches Kunstinstitut und Städtische Galerie, Frankfurt June 3-August 2	Jackson Pollock	Eves in the Heat. 1946 Enchanted Forest. 1947	2552.P149 2552.P151

Installation view, The Peggy Guggenheim Collection, Venice



Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
Pinacoteca Capitolina, Campidoglio, Rome	Jean Arp	Overturned Blue Shoe with Two Heels Under a Black Vault. 1925	2552.P53
January 23-March 28	Giacomo Balla	Automobile: Noise + Speed. ca 1913	2552.P31
Guggenheim Venezia-New York:	Constantin Brancusi	Maiastra. 1912 (?)	2552.P50
60 opere 1900-1950	Georges Braque	Guéridon, Compotier. 1926	2552.P7
	Alexander Calder	Mobile. 1941	2552.P137
	Marc Chagall	Rain. 1911	2552.P63
	Giorgio de Chirico	The Nostalgia of the Poet. 1914	2552.P65
	Salvador Dalí	The Birth of Liquid Desires. 1932	2552.P100
	Theo van Doesburg	Composition. 1918	2552.P40
	Marcel Duchamp	Sad Young Man on a Train. December 1911	2552.P9
	Max Ernst	Anti-Pope. December 1941-March 1942	2552.P79
		The Kiss. 1927	2552.P71
		Zoomorphic Couple. 1933	2552.P75
	Alberto Giacometti	"Leoni" Woman. 1947	2552.P134
		Woman with Her Throat Cut. 1932-33	2552.P131
	Vasily Kandinsky	Landscape with Church (with Red Spot). 1913	2552.P35
		White Cross. 1922	2552.P34
	Fernand Léger	Men in the City. 1919	2552.P2I
	René Magritte	Voice of Space. 1932 (?)	2552.P102
	Joan Miró	Seated Woman II. February 27, 1939	2552.P93
	Piet Mondrian	Composition. 1939	2552.P39
	Robert Motherwell	"Surprise and Inspiration." 1943	2552.P155
	Francis Picabia	Very Rare Picture on Earth. 1915	2552.P67
	Pablo Picasso	The Poet. Summer 1911	2552.PI
		The Studio. 1928	2552.P3
	Jackson Pollock	Circumcision. 1946	2552.P145
	jackson ronock	Croaking Movement. 1946	2552.P148
		Two. 1945	2552.P143
	Mark Rothko	Sacrifice. 1943	2552.P154
	Kurt Schwitters	Merzbild. 1930	2552.P87
	Gino Severini	Sea = Dancer. 1913-14	2552.P32
	Clyfford Still	Jamais. 1944	2552.P153
	Yves Tanguy	On Slanting Ground. 1941	2552.P98
The Museum of Modern Art, New York	Giorgio de Chirico	The Nostalgia of the Poet. 1914	2552.P65
March 31-June 29 Giorgio de Chirico traveling to Tate Gallery, London August 4-October 3; Musée National d'Art Moderne, Centre Georges Pompidou, Paris November 16, 1982-January 30, 1983; Haus der Kunst, Munich February 22-April 25			
Galleria Nazionale d'Arte Moderna e Contemporanea, Rome	Paul Delvaux	The Break of Day. July 1937	2552.P103
April-July Surrealismo Belga			
The Museum of Fine Arts, Houston April 20-June 27 Miró in America	Joan Miró	Seated Woman II. February 27, 1939	2552.P93

Borrowing and Recipient Institution and Exhibition	Artist	Title, Date	Foundation Number
La Biennale di Venezia, Venice June 13-September 12	Constantin Brancusi	Maiastra. 1912 (?)	2552.P50
Hommage à Brancusi			
The Solomon R. Guggenheim	Pierre Alechinsky	Dressing Gown, 1972	2552.P176a
Museum, New York	Karel Appel	Crocodile. 1956	2552.P174
November 18, 1982-March 13, 1983	Jean Arp	Composition. ca. 1918; reworked 1950s	2552.P52
60 Works: The Peggy Guggenheim Collection		Overturned Blue Shoe with Two Ileels Under a Black Vault. 1925	2552.P53
	Giacomo Balla	Automobile: Noise + Speed. ca. 1913	2552.P31
	William Baziotes	The Room. ca. 1945	2552.P156
	Georges Braque	Guéridon, Compotier. 1926	2552.P8
	Victor Brauner	Untitled. 1941 The Surrealist. 1947	2552.P115
	Marc Chagall	Rain. 1911	2552.P111 2552.P63
	Giorgio de Chirico	The Red Tower. 1913	2552.P64
	Giorgio de Cimico	The Gentle Afternoon. 1916	2552.P66
	Salvador Dalí	Woman Sleeping in a Landscape. 1931	2552.P99
	Robert Delaunay	Windows. 1912	2552.P36
	Paul Delvaux	The Break of Day. July 1937	2552.P103
	Theo van Doesburg	Composition. 1918	2552.P40
		Countercomposition XIII. 1925	2552.P41
	Jean Dubuffet	Fleshy Face with Chestnut Hair (Head of a Woman). August 1951	2552.P121
	Marcel Duchamp	Sad Young Man on a Train. December 1911	2552.P9
	Max Ernst	Little Machine Constructed by Minimax Dadamax Himself. 1919	2552.P-0
		The Kiss. 1927	2552.PT1
		The Forest. 1928 The Postman Cheval. 1932	2552.P72
		Zoomorphic Couple. 1933	2552.P74 2552.P75
		The Attirement of the Bride. 1940	2552.P=8
	Arshile Gorky	Painting, 1944	2552.P152
	Vasily Kandinsky	Landscape with Church with Red Spot). 1913	2552.P33
		White Cross. 1922	2552.P34
	Paul Klee	Portrait of Mrs. P. in the South. 1924	2552.P89
	Willem de Kooning	Untitled. 1958	2552.P158
	František Kupka	Vertical Planes. 1911-12	2552.P14
	P 17 /	Around a Point. n.d.	2552.P16
	Fernand Léger	Men in the City. 1919	2552.P21
	René Magritte Kazimir Malevich	Voice of Space. 1932 (?) Untitled. ca. 1916	2552.P101 2552.P42
	Louis Marcoussis	The Habitué. 1920	2552.P22
	Matta	The Dryads. 1941	2552.P109
	Jean Metzinger	The Racing Cyclist. 1914	2552.P18
	Joan Miró	Painting. 1925	2552.P91
		Seated Woman II. February 27, 1939	2552.P93
	Piet Mondrian	Composition. 1939	2552.P39
	Robert Motherwell	"Surprise and Inspiration." 1943	2552.P155
	Amédée Ozenfant	Guitar and Bottles. 1920	2552.P24
	Francis Picabia	Very Rare Picture on Earth. 1915	2552.P6-

Mark Tobey



Advance of History. 1964

Pablo Picasso, *La Baignade*. February 12, 1937 The Peggy Guggenheim Collection, Venice

2552.P140

Guggenheim Exhibitions Worldwide 1972-1982





Acquisitions

PURCHASES

Eva Weis Bentzon

F23-10-1981, 1981 Oilstick on paper, 11 x 14"

2914

7-10-1981, 1981 Oilstick on paper, 12 x 1778" 2916

31-1-1982, 1982 Oilstick on paper, 14 x 11" 2915

W. Koenigstein

An American Nobleman. 1978 Pencil on paper, 23³/₄ x 1⁻⁷/₈" 2910

An Artist, Given the Permission. 1981 Pencil on paper, $23\frac{7}{8} \times 17^{\frac{7}{8}}$ "
2911

Purchased with Contributed Funds

Anthony Caro

Quiver. 1981 Cast and welded bronze, $71\frac{1}{2} \times 46 \times 23\frac{1}{2}$ "

2909

Mr. and Mrs. Stephen S. Weisglass

Richard Hennessy

We Aim for the Stars, Please Aim, Too. 1981 Oil on canvas, 72 x 841/4" 2959 Mr. and Mrs. Edward G. Shufro

Richard Long

Red Slate Circle. 1980 Red slate stones, 336" diameter 2895 Knoll International



Anthony Caro, Quiver. 1981

Robert Rauschenberg

Untitled. 1963
Oil, silk screen, ink, metal and plastic on canvas, 82 x 48"
2912

Elaine and Werner Dannheisser and The Dannheisser Foundation

Cy Twombly

Nike VI. 1981 Paintstik, flat paint, crayon and pencil on paper, 39½ x 27½" 2930

Louis and Bessie Adler Foundation, Seymour M. Klein, President, the National Endowment for the Arts in Washington, D.C., a Federal Agency, and The Solomon R. Guggenheim Museum

Darío Villalba

Semana Santa. 1982
Oil and mixed media on canvas, 3
panels, each 783/4 x 63"
2945a-c
The Merrill G. and Emita E. Hastings
Foundation

Purchase Award Funds contributed by Exxon Corporation

Italian Art Now: An American Perspective, 1982 Exxon International Exhibition

Sandro Chia

Running Men. 1982
Oil on canvas, 79½ x 144"
2926
Additional funds contributed by Adrian and Robert Mnuchin and Barbara and Donald Ionas

Enzo Cucchi

The Mad Painter. 1981-82
Oil on canvas, 119¹/₂ x 83³/₄"
2927
Additional funds contributed by The
Associates Committee

Nino Longobardi

Untitled. 1980 Oil and charcoal on canvas, 79¹ s X 118⁷ s" 2924

Luigi Ontani

3 Graces (Mummues. 1980 lnk and watercolor on paper, 601 8 x 601 8"



Giuseppe Penone

Breath of Leaves, 1981 Wood and bronze, 59 x 35¹ 2 x 137³ 4" 2963

Vettor Pisani

Oedipus and the Sphinx (Theatre on the Abyss). 1980 Collage on glass, $29\frac{1}{2} \times 23\frac{5}{8} \times 4\frac{1}{4}$ " 2923

Gilberto Zorio

Star (To Purify Words). 1980 Terra-cotta, 195" diameter Additional funds contributed by Sonnabend Gallery, New York

Robert Rauschenberg, Untitled. 1963





Carmelo Guadagno and David Heald

GIFTS

Alice Aycock

Study for a Hexagonal Building, 1975 Pencil on vellum, 2 sheets, each 22 x 38" 2939.1,2

Norman Dubrow

Harry Bertoia

The Screen. 1970 Bronze, 72 x 72 x 12" Guri Lie Zeckendorf

Natvar Bhavsar

Yosemite VIII. 1980 Acrylic on paper, 4534 x 4134" Diane and Steven Jacobson

Julius Bissier

Untitled. July 6, 1959 Tempera on canvas mounted on paper, 10 X 141/4" 2970 Untitled. September 30, 1962 Tempera on canvas mounted on paper, 10 X 14 3/8" 297I Mrs. Lisbeth Bissier

Bruce Boice

Untitled. 1974 Colored pencil on paper, 4 sheets, each 81 2 X II" 2941a-d Norman Dubrow

Alexander Calder

Untitled. 1967 Gouache on paper, 305/8 x 223/4" Anonymous

Oscar Chelimsky

Interior, 1952 Casein on paper, 233/4 x 3112" The Artist

Giorgio de Chirico

Untitled, 1920 Lithograph on paper, 173/8 x 133/8" 27/100 2936 Mrs. Elliott Carter

Pietro Consagra

Composition, 1954 Ink on paper, 1534 x 2334" 2956 Anonymous

Mell Daniel

Zig-Zag. 1972 Ink, grease crayon and watercolor on paper, 18 x 235 8" Rooftop, 1968-70

Ink, grease crayon and watercolor on paper, 231/2 x 173/4" 2933

Boulders, 1973-74 Ink, grease crayon and watercolor on paper, 18 x 231/2" 2934 Trec. 1973 Ink, grease crayon and watercolor on paper, 231/2 x 177/8" 2935

Mr. and Mrs. Willem de Kooning

Jean Degottex

"Artha (II)." April 23, 1961 Oil and charcoal on canvas, 391/4 x 2811/16" 2928 "Artha (III)." April 23, 1961 Oil and charcoal on canvas, 391/8 x 2929 John and Alice Hutchins

Michael di Canio

Untitled, October 1978 Oil on canvas, 601/4 x 711/2" Laura and Saul Skoler

Jean Dubuffet

Les Phénomènes. August 1958-April 22 albums containing 324 lithographs on paper, each 25 x 1734" 2973.1a-t—.22a-l Mr. and Mrs. Morton L. Janklow in honor of the artist

William Fares

Untitled. 1975 Graphite on rag paper, 2334 x 2958" 2942 Norman Dubrow

Michael Goldberg

for Charles with Affection). 1966 Pastel on paper, 1311/16 x 1611/16" Anonymous

Iulio González Head. ca. 1930 Pencil and collage on paper, 1058 x 83/16" 2948 Study for "Woman Combing Her Hair." ca. 1930-31 Colored pencil, graphite, India ink and gouache on paper, 61 2 x 43%" 2949 Vibrating Figure. 1936 Colored pencil and India ink on paper, 125/8 x 91/2" 2950 Architectural Head. 1936 Colored pencil and India ink on paper, 63/16 x 83/16" 295I

Figure with Sickle. 1937 India ink, pencil and collage on paper, 127/8 x 97/8" 2952 Carmen Martinez and Viviane

Grimminger

George Grosz

Seated Nude, 1915 Pencil on paper, 161 2 x 1278" 295T Anonymous

Gustave Hessing

Weihnacht, 1950 Ink on paper, 141 2 x 2031 "

Josephine Hessing in honor of her brother

Hans Hofmann

Untitled. ca. 1940 Collage and oil on gessoed panel, 13 10 X 13 1/16" 2969 Michele and Herbert Rosenfeld

Lester Johnson

Milford, Man in Studio. 1965 Oil on canvas, 44 x 361 8" Leslie Johnson De Troy

Asger Jorn

Fnobarbar, 1961-62 Oil on canvas, 21 x 2512" 2974 Robert Elkon



George Grosz, Seated Nude. 1915



Asger Jorn, Enobarbar. 1961-62

Paul Klee

Acrobats. 1914 Ink on laid paper, 8½ x 6½" 2908 Mrs. Katharine Kuh

Vitaly Komar and Alexander Melamid

Crete: ca. 30,000-10,000 B.C. (The Golden Age). 1978

- a. *Minotaurus*Bone, horn, teeth and wire 70" high
- b. Homo Tetrahedron
 Bone and wire
 14½ x 18 x 17"
- c. Homo Cube
 Bone and wire, 18 x 21 x 21"
- d. Homo Octahedron Bone and wire, 24 x 17 x 24"
- e. Drawing of Hypothetical Reconstruction
 - Chalk on paper, $39\frac{1}{4}$ x $29\frac{%}{16}$
- f. Drawing of Hypothetical Reconstruction
- Chalk on paper, 391/4 x 29%16"
- g. Tablet with Inscription in Linear Alphabet B "I Have Been in Arcadia."
 - Marble, 32 x 23 x ca. 3"
- h. International Herald Tribune Article Newspaper collage, 23½ x 17¼" 2964a-h

Professor and Mrs. Alexander Melamid

Fernand Léger

Le Buste. 1923 Pencil on paper, 127/16 x 97/16" 2920 Muriel Bultman Francis

Richard Lindner

Double Drawing. 1958 Colored graphite on paper, 6 x 7½" 2967 Mrs. Katharine Kuh

Nino Longobardi

Untitled. 1982
Oil and charcoal on canvas, 94¹/₂ x 78³/₄"
2925
Lucio Amelio

Lucebert

Hecate and Satyr. 1972 Oil on canvas, 31 x 39" 2960 Dr. Norman Liebman

Ed McGowin

Proposal for "Inscape." 1981 Mixed media on paper, 29³ 4 x 40³ 4" 2943 Mr. and Mrs. James Kraft

Jan Matulka

Surrealist Figures. ca. 1936 Gouache on paper, 207/8 x 25¹¹2" 2896

Still Life of Musical Instruments. n.d. Oil on canvas, 291½ x 2512" 2897

Paris. n.d.

Watercolor and pencil on paper, 15 x 20''

2898

Abstraction, n.d. Gouache and India ink on cardboard, $187'_8 \times 127'_8$ "

2899

Untitled. n.d.

Recto: gouache, India ink and pencil on paper; verso: pencil on paper, $11V_{16}$ x $91\%_6$ "

2900

Untitled, n.d.

Recto: gouache on paper; verso: pencil on paper, $12\frac{1}{4} \times 18^{1}\frac{1}{2}$ " 2901

Untitled. n.d.

Recto: gouache on paper; verso: gouache on paper, 15½ x 22″ 2902

Untitled. n.d.

Gouache on paper, 22 x 15"

2903

Untitled, n.d.

Gouache on paper, 20 x 15"

2904

Untitled. n.d.

Recto: gouache on paper; verso: gouache on paper, 121/4 x 181 2"

2905

Untitled. n.d.

Pastel, watercolor and pencil on paper, $22 \times 14^{5} \frac{1}{16}^{n}$

2906

Untitled, n.d.

Gouache on paper, 18 x 24"

2907

Mrs. Jan Matulka

David Nash

Three Clams on a Rack. 1979

Beech and oak woods, 33 x 62 x 24" 2892

Chestnut Tripod (Giraffe . 1976 Chestnut wood, 120" high

2891

Mr. and Mrs. Jacob M. Kaplan

Bjørn Nørgaard

Untitled. 1981 Etching on engraved paper, 19³/₁ x 26" 2965

The Artist

Naama Nothmann

Still Life. 1981
Collage, watercolor and ink on board, 23³/₄ x 22⁵/₈"
2953
Pink Spring. 1981

Pink Spring. 1981 Collage, watercolor and ink on paper,

15³/₄ X 22³/₈" 2954

Dove of Peace, 1981

Collage and watercolor on board, $17^{15}/_{16} \times 25''$

2955

The Artist

Hugh O'Donnell

Waltzer. 1979 Oil on canvas and wood, 80½ x 72¾ 8″ 2893

Mr. and Mrs. Jacob M. Kaplan

Roman Opalka

 $1965/1-\infty$,1,246,138-1,249,454 Ink on paper, 13 x 9\2" 2938

Norman Dubrow

Nicholas Pope

Tall Block, 1978
Cypress wood, 63" high
2894
Mr. and Mrs. Jacob M. Kaplan

Robert Rauschenberg

Treaty. 1974
Color lithograph on paper mounted on linen, including mount 5634 x 4158"
2/31
2966

Herb and Lenor Schorr

Saul Steinberg

Bauhaus, 1969
Color lithograph with watercolor, pencil, crayon and ink on paper, 22¹4 x 29¹4"
2968
loel Doctrow

Gary Stephan

Untitled. 1974 Charcoal and ink on paper, 22 x 25¹ 2" 2940 Norman Dubrow

Jack Tworkov

Red Lode. 1959-60
Oil on canvas, 68 x 61"
2913
The Artist

Andy Warhol

Kimiko. 1981 Sılkscreen on paper, 36 x 36" artist's proof 39/50 2918 Mr. and Mrs. John G. Powers

Charmion von Wiegand

The Ascent to Mt. Merv. 1962 Gouache on paper, 23 x 18" 2931 Ruth Abrams in memory of Gerald Scofield



Jack Tworkov, Red Lode. 1959-60

BY EXCHANGE

Henri Matisse

The Italian Woman. 1916

Oil on canvas, 45¹⁵/₁₆ x 35¹/₄"

2946

Pablo Picasso

Pitcher and Bowl of Fruit. February 1931 Oil on canvas, 51½ x 64" 2947 Acquired from The Museum of Mode

Acquired from The Museum of Modern Art, New York, in exchange for Vasily Kandinsky, *Painting No. 201*, 1914 and *Painting No. 199*, 1914

Tony Moore

Theory Landscape/The Natural
Source. 1982
Acrylic, bronze powder and pencil on
paper, 2 sheets, each 46 x 92"
Purchase plus exchange; partial donation, The Creative Artists Public Service
Program

A fractional interest in the following was deeded by Evelyn Sharp

Fernand Léger

Starfish. 1942
Oil on canvas, 58 x 50"
2669
Builders with Rope. 1950
Oil on canvas, 63½ x 44%"
2668

Joan Miró

The Flight of a Bird over the Plain III.
July 1939
Oil on burlap, 35½ x 45½
2670
Woman in the Night. March 1, 1945

Woman in the Night. March 1, 1945 Oil on canvas, 511/8 x 633/4" 2671

A fractional interest in the following was given by Irving Blum

Frank Stella

Harran II. 1967 Polymer and fluorescent polymer paint on canvas, 10 x 20' 82.2976



Hon. Sandro Pertini, President of the Italian Republic, and Diane Waldman at special viewing of *Italian Art Now:* An American Perspective, 1982 Exxon International Exhibition



Mimi Poser, Frank A. Saunders, Staff Vice President, Philip Morris Incorporated and Peter Lawson-Johnston at Kandinsky in Munich: 1896-1914 cocktail reception

Special Events

January 20

Kandinsky in Munich: 1896-1914, Philip Morris Incorporated cocktail reception

January 25

Association of Art Museum Directors luncheon and meeting

January 28

Boston University Alumni Association reception

January 29

Hetero Helix Club reception

February 5

School of Visual Arts meeting and reception

February 26

College Art Association reception

March 5

Kandinsky in Munich: 1896-1914, tour for Busch-Reisinger Museum members by Charles Haxthausen, Curator, Busch-Reisinger Museum

April 4

Italian Art Now: An American Perspective, 1982 Exxon International Exhibition, tour for Young Presidents
Organization with Lisa Dennison

April 14

Learning to Read Through the Arts Programs, Inc. cocktail reception for friends and supporters

April 18

Italian Art Now: An American Perspective, 1982 Exxon International Exhibition, breakfast and tour for Associates with Lisa Dennison

April 21

Cocktail reception for new Associates

April 28

Brandeis University Creative Arts Awards Presentation

May 4

Learning to Read Through the Arts Programs, Inc. Children's Festival: A Space in Spring

May 20

The American Institute of Architects Awards ceremony and cocktail reception

June 8-12

Comité International de l'ICOM pour les Musees et les Collections d'Art

Modern meeting at The Peggy Guggenheim Collection, Venice

June 9

First Peggy Guggenheim Award, cosponsored by The Solomon R. Guggenheim Foundation and Giorgio Cini Foundation, presented to composers Mario Davidovsky, United States, and Ruggero Laganà, Italy, Venice

June 10

Reception honoring American Pavilion, Venice Biennale at The Peggy Guggenheim Collection, Venice

June 23

United Jewish Appeal cocktail reception and dinner

July 15

Bankers Trust cocktail reception

July 21

Bankers Trust cocktail reception

September 13

Northern Visions, preview for royal families and government officials of participating countries

October 11 Paine-Weber reception

October 25 Smith, Klein and French Laboratories reception

November 8 Justin K. Thannhauser Wing reopening reception

November 10 1001 Nights Ball: fifth annual fall fundraising event sponsored by The Associates Committee

FILMS

February 18

In conjunction with "Avant-Garde German Photography 1919-1939" symposium, Opus I by Walter Ruttmann, Bauen und Wohnen by Hans Richter, In the Shadow of the Mine by Piel Jutzi

March 15

Alfred Stieglitz in New York by Hans Namuth and Paul Falkenberg, with an introduction by Rosamund Bernier

Tune 10

Mies van der Rohe by Georgia van der



Vivian Endicott Barnett and Richard Franklin at Kandinsky in Munich: 1896-1914 opening



Entertainers at 1001 Nights Ball

Marilyn Mazur

Rohe, with a reception following the screening

LECTURES

In conjunction with the exhibition Kandinsky in Munich: 1896-1914

February 2

Rose-Carol Washton Long, Graduate Center, City University of New York, "Abstraction: Kandinsky's Vision of Utopia"

February 16

Jelena Hahl-Koch, Städtische Galerie im Lenbachhaus, Munich, "Kandinsky and the Theater"

February 23

Peter Vergo, University of Essex, England, "Beyond the Palette: Kandinsky as Theorist, Poet and Critic"

March 2

Jonathan D. Fineberg, Yale University, "Kandinsky and the Concept of the Modern Artist"

May 25

Hagen Biesantz, "The Artistic Achievement of Rudolf Steiner and Early 20th Century Modernism," sponsored by The National Academy of Design

February 18

"Avant-Garde German Photography 1919-1939," symposium featuring slide and film presentations with William A. Ewing, Jan-Christopher Horak, David Mellor, Stephen Spender; sponsored by International Center for Photography

May 21, 22

"Still-Life Painting in America," symposium with William H. Gerdts, John A. Mahey, John Wilmerding, Doreen B. Burke; Perry T. Rathbone, moderator; sponsored by The Archives of American Art, The National Academy of Design and The American Wing of The Metropolitan Museum of Art

June 22, 23, 24, 25

In conjunction with Kool Jazz at the Guggenheim, "Aspects of Jazz" seminars

July 14

William Jordy, Professor, Brown University, "Buildings on Paper: Rhode Island Architectural Drawings, 1825-



Scandinavia Today panel discussion: Pontus Hultén, Ingrid Sischy, Robert A. Pincus-Witten, Louise Averill Svendsen, Peter Scheldahl and Billy Klüver



Performance of The Yellow Sound

Sardyn Mazz

1945," sponsored by the Brown University Friends of List Art Center

In conjunction with the exhibition Northern Visions

September 14 Guy Atkins, "Asger Jorn (1914-1973)"

October 15, 16

"Scandinavian Design Now," symposium sponsored by Cooper-Hewitt Museum and the Scandinavian Review

October 19

"All National Art is Bad, All Good Art is National," symposium with Pontus Hultén, Billy Klüver, Robert A. Pincus-Witten, Peter Schjeldahl, Ingrid Sischy; Louise Averill Svendsen, moderator

Behind the Scenes with the New York Art World, series of five panel discussions sponsored by the Art Dealers Association of America

November 2

"Behind the Scenes: The Birth of an Exhibition," with Paula Cooper, Arnold Glimcher, Thomas M. Messer, Serge Sabarsky; Hilton Kramer, moderator

November 9

"Discovering New Talent: An Insider's Perspective," with Leo Castelli, Ronald Feldman, Peter Schjeldahl, Marcia Tucker; Robert Rosenblum, moderator

November 16

"Avoiding the Fraud: Fakes, Forgeries and Stolen Art," with Gilbert S. Edelson, André Emmerich, Alexandre Rosenberg, David P. Tunick; J. Kirk T. Varnedoe, moderator

November 23

"What's It Worth? Problems In Valuation and Appraisal," with Ralph F. Colin, Robert C. Graham, Jr., Klaus Perls, Gerald G. Stiebel; Tony Randall, moderator

November 30

"Care and Handling of Works of Art: Conservators and Their Clients," with Lucien Goldschmidt, Gabrielle Kopelman, Clyde Newhouse, Alexander J. Yow; John M. Brealey, moderator

November 15

The Honorable Vincenzo Scotti, Italian Minister for Cultural and Environmental Affairs, "A New Cultural Policy in Italy"

November 15

Germany Between Europe and the *U.S.A.* 1945-1982, symposium with Gordon Craig, Fritz Stern, Marion Countess Donhoff, Dietrich Stobbe, sponsored by Goethe House

November 21

In conjunction with Yves Klein (1928-1962): A Retrospective, "Yves Klein: Conquistador of the Void," panel discussion with Arman, Joseph Kosuth, Thomas McEvilley, Olivier Mosset, Pierre Restany, Nan Rosenthal, Julian Schnabel; Gerald Douglas Silk, moderator; sponsored by Guggenheim Museum and Maison Française of Columbia University

November 22

Third annual Hilla Rebay Lecture, Pierre Schneider, "Matisse's The Italian Woman"

PERFORMING ARTS

February 9, 10, 11, 12, 13, 14 In conjunction with Kandinsky in Munich: 1896-1914, performances of The Yellow Sound

Museum Mile: New Amsterdam Jazz Ensemble with Harold Danko

In conjunction with Kool Jazz at the Guggenheim, "Bob Wilber and the Bechet Legacy" concert

Academy of American Poets

POETRY READINGS AND LECTURES

Stanislaw Baranczak, Harvard University, speaking on the situation of the contemporary poet in Eastern Europe

Robert Fitzgerald, reading from his own poetry

September 28

Scandinavian Poets Today with Henrik Nordbrandt, Pentti Saaritsa, Sigurdur Magnusson, Paal Helge Haugen, Goran Sonnevi, reading from their own poetry

October 26

A Memorial to Archibald MacLeish, with Christopher Plummer reading from MacLeish's poetry and reciting a memorial narrative

December 14 Richard Wilbur, reading from his own poetry

Events for Members of The Society of Associates

December 9

Yves Klein (1928-1962): A Retrospective, tour by Associates and reception

December 12

In conjunction with the exhibition A Year with Children, Children's Day for Associates, their children and grandchildren, featuring a presentation of origami by Michael Shall and a performance by Jeremy Sage

June 2

The New York School: Four Decades, Guggenheim Museum Collection and Major Loans, reception

EXHIBITION OPENINGS

January 21

Kandinsky in Munich: 1896-1914

Italian Art Now: An American Perspective, 1982 Exxon International Exhibition

Jack Tworkov: Fifteen Years of Painting

July 1

The New York School: Four Decades, Guggenheim Museum Collection and Major Loans

September 14

Northern Visions: Asger Jorn, Öyvind Fahlström and Sleeping Beauty-Art Now

November 18

Yves Klein (1928-1962): A Retrospective

SPECIAL TOURS

March 7

Kandinsky in Munich: 1896-1914, breakfast and tour with Thomas M. Messer

March 10

Kandinsky in Munich: 1896-1914, tour by Associates and reception

June 2

The New York School: Four Decades, Guggenheim Museum Collection and Major Loans, tour by Associates and reception

October 13

Northern Visions, tour by Associates and reception

December 9

Yves Klein (1928-1962): A Retrospective, tour and reception

ASSOCIATES' TOUR

Great Collections of Italy March 22-April 6 First international art tour, with stops in

Rome, Florence, Venice and Milan

COLLECTORS' VIEWPOINT

Visits to the following art collections:

February 17

Chase Manhattan Bank

February 24

Mr. and Mrs. Andrew Saul

March 3

Mr. and Mrs. Christopher Brumder

March 9

Mr. and Mrs. Edo Bult

October 27

International Paper Company

November 3

Gilman Paper Company

December 1

Joseph E. Seagram and Sons, Inc.

Event for International Associates

November 17

60 Works: The Peggy Guggenheim

Collection, dinner

Installation view, Justin K. Thannhauser Wing



melo Guadagno and Davis

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Mrs. Robin Chandler Duke and Clyde Newhouse at Thannhauser Wing reopening reception



William M. Jackson

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Arts International, Washington, D.C. Executive Council, International Council of Museums, Paris

Advisory Committee, International Council of Museums, Paris

Kandinsky Society, Paris

Panels, Committees and Memberships American Association of Museums, Washington, D.C.

Art Advisory Committee, Port Authority of New York and New Jersey

Association of Art Museum Directors Creative Arts Awards Commission, Brandeis University, Waltham, Massachusetts

Friends of Centre Georges Pompidou, Paris

Computerization Advisory Committee, Getty Trust, Los Angeles

Twentieth-Century Fund, Independent Committee on Arts Policy, New York Institute of Modern Russian Culture, Board of Regents, Blue Lagoon, Texas UNESCO Committee of Art Advisors,

Paris

Lectures

March

Nationalgalerie, Berlin, "Amerikanisches Museumswesen"

May 14

Institute of Contemporary Art, Boston, "Modern Museum Issues" (presented to Honorary Trustees)

June 10

Venice Biennale, "Recollections about Brancusi at the Guggenheim"

August 17

Städtische Galerie im Lenbachhaus, Munich, on occasion of Kandinsky in Munich: 1896-1914 opening

October 29

University Art Museum, Gamesville, Florida, on occasion of Kandusky Watercolors: A Selection from The Solomon R. Guggenheim Museum Collection and The Hilla von Rebay Foundation opening

November 25

Conference under auspices of Italian

Ministry of Culture, Bari, Italy, "Problems with Cultural Policies" December 15, 16

Hochschule für angewandte Kunst in Wien, Vienna, "Museologie in den Vereinigten Staten"

Diane Waldman

Membership Committee, The Drawing Center, New York

Museum Aid Panel, New York State Council on the Arts

International Advisory Committee, ROSC

Board of Trustees, Louis Comfort Tiffany Foundation

March s

Curator, School of Visual Arts, New York Kenneth Noland: Work on Paper

May 15-16

Juror, Nelson Gallery of Art, Atkins Museum of Fine Art, Kansas City, Missouri, Mid-City Annual Art Exhibition

June s

Lecture, Galerie nächst St. Stephen, Vienna, "Recent Developments in Contemporary Art in New York"

June 8

Lecture, Museum Moderner Kunst, Palais Liechtenstein, Vienna, "The Role of Contemporary Art Museums in the United States: How Organizations and Purposes Differ from Government-Run Institutions in Europe"

Publication

Anthony Caro, Abbeville Press, New York

Vivian Endicott Barnett

Curators Committee, American Association of Museums

March 26

Speaker, Artnews World Art Market Conference, New York, "Developing Dealer Relationships with Museums"

May 14

Lecture, The Art Gallery of New South Wales, Sydney, Australia, "The Life and Work of Vasily Kandinsky"

May 16

Lecture, Honolulu Academy of Arts, Hawan, "Kandinsky's Watercolors"

September 15

Lecture, Ackland Art Museum, The University of North Carolina at Chapel Hill, "Kandinsky's Paintings and Watercolors"

Lisa Dennison

Art Advisory Committee, Brown University, Providence, Rhode Island

Mimi Poser

Board of Directors, Art Table February 8

Lecture, School of the Arts, Columbia University, New York, "Principles and Practices in Arts Administration in the Visual Arts"

November 13

Panelist, Advertising Women of New York Foundation, The 26th Annual College Career Conference

Harold B. Nelson

Registrars Committee, American Association of Museums

Giosetta Capriati

Consultant, Mondadori Television Group

Consultant, Ministry for the Development of the South of Italy

Member, Board of the Center for Italian Studies, Columbia University

Member, Board of the Mario Negri Institute Foundation

Interns and Volunteers

National Endowment for the Arts Curatorial Fellow

Mary Lynn Vance, Ph.D. candidate in art history at the University of California, Santa Barbara, was Curatorial Fellow under a program funded by the National Endowment for the Arts. She is the fifth individual awarded this fellowship at the Guggenheim since 1977-78.

National Endowment for the Arts stipend recipients

The National Endowment for the Arts funded three-month internships for the following individuals:

Duncan Berry

Deborah Leveton

New York State Council on the Arts stipend recipient Melissa Harris

The Hilla von Rebay Foundation Fellows
The Hilla von Rebay Foundation grants
stipends for fellowships at the Guggenheim for qualified graduate students who
wish to pursue museum careers. In 1982
these Fellows were:
Marie-Noelle Pasteur

Marie-Noelle Pasteur Susan Taylor Shara Wasserman

The Solomon R. Guggenheim Museum stipend recipients
Marie Aquilino
Cathleen Bracksmayer
Elizabeth Ann Brown
Julie Desloge
Ann Dumas
Nancy Heiner
Matt Magee
Alexandra Phillips
Jane A. Sharp

Volunteer Interns

A volunteer internship program for college students and recent graduates operates year-round. These interns have come from Europe and throughout the United States. Participants in this program in 1982 were:

Lisa Berger, Amada Cruz, Ellen Dubin, Amy Ernst-Johnson, Amy Friedlander, Andrew Gary, David Graifman, Allison Green, Sophie Hager, Katherine Hardy, Alicia Jackson, Gail Kendrick, Catherine Kleinschmidt, Marilu Knode, Lisa Krall, Karen Levi, Dana Levinson, Kristin Linsley, Margaret McKee, Mary Mortimer, Frances Novack, Alexandra Phillips, Jennifer Rayport, Ainlay Samuels, Faith Schornick, Lee Stewart, Julie Stine, Leslie Storm, Marika Throne-Holst, Marguerite Vigliante, Marla Wald, Cynthia Watson, Karen Wexler, Piper Wilder

Docents

Felice Ross, Docent Administrator; Virginia Kitchen, Shirley Miller, Martha Niggeman, Kato Roth, Susan Schackter, Jehan Shahly

Volunteers

Joann Ballis, Mayca Bassat, Evelyn Bernstein, Peter Beurlein, Esther del Campo, Sidney Carroll, Betty Cleeman, Meg Dawson, Bernadette Doran, Trudy Eden, Sylvette Faure, Begonia Fernandez, Evelyn Friedman, Carol Geltman, Ethel Gluck, Edith Goldberg, David Goodbread, Margaret Gower, Frances Hochman, Sara Howland, Beatrice Kelvin, Karen Kirby, Philippe Lecomte de Nouy, Jeanette List, Nora Liu, Lucille Lowenstein, Carole Marchand, Zola Marcus, Rose Merinoff, Rose Nassi, Geraldine Nuckel, Lioba Oettingen, Violandra Podzemny, Ursula Rosenberg, Kato Roth, Ela Shapiro, Paul Stern, Carol Trefethern, Mildred Wolkow



Peggy Guggenheim, Venice

Auditor's Report

To the Trustees of The Solomon R. Guggenheim Foundation, New York, New York:

We have examined the balance sheets of THE SOLOMON R. GUGGENHEIM FOUNDATION as of December 31, 1982 and 1981, and the related statements of support and revenue, expenses and changes in current fund balances and in other fund balances for the years then ended. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of The Solomon R. Guggenheim Foundation at December 31, 1982 and 1981, and the results of its operations and changes in its fund balances for the years then ended, in conformity with generally accepted accounting principles applied on a consistent basis.

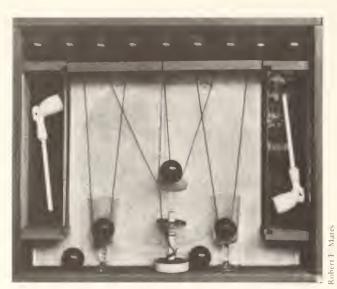
Coopers & Lybrand

New York, New York April 8, 1983

The Solomon R. Guggenheim Foundation Balance Sheets December 31, 1982 and 1981

ASSETS:	1982	1981
Current funds (Note 1):		
Cash	\$ 686,220 2,791,216	\$ 532,003 2,736,952
Receivables:		190 517
Dividends and interest	244,027 304,000	380,537 814,521
Other	218,732	65,165
Art collection (Note 3)	210,/ j2	I
Inventories, at lower of average cost or market	573,425	546,480
Prepaid expenses	194,456	324,011
Other assets		27,494
	5,012,077	5,427,164
Endowment Fund:		
Investments (Note 2)	19,625,177	20,331,730
Due from other funds, net	3,686,192	2,971,088
Other assets	44,761	205,248
	23,356,130	23,508,066
Plant Fund:		
Cash	180,292	,
Due from (to) other funds, net	74 ^I	(321,975)
The Solomon R. Guggenheim Museum	5,057,480	4,406,073
Palazzo Leoni	604,389	592,722
Other assets	12,116	646,975
	5,855,018	5,323,795
Total assets	\$34,223,225	\$34,259,025
LIABILITIES AND FUND BALANCES:		
Current funds (Note 1):		
Accounts payable and accrued expenses	\$ 448,397	\$ 463,475
Due to other funds, net	3,686,933	2,649,113
Grants, donations and bequests	552,538	1,124,175
Other	16,401	1,572
Fund Balance	307,808	1,188,829
	5,012,077	5,427,164
Endowment Fund:		
Fund balance	23,356,130	23,508,066
Plant Fund: Deferred income (Note 1):		
Grants and donations	0 0	325,000
Fund balance	5,855,018	4,998,795
	5,855,018	5,323,795
Total liabilities and fund balances	\$34,223,225	\$34,259,025
		-

See notes to financial statements.



Joseph Cornell, Soap Bubble Box. 1942 The Peggy Guggenheim Collection, Venice

Statements of Support and Revenue, Expenses and Changes in Current Fund Balances

Support and revenue:
Exhibition fees and other service income
Admissions
Membership fees (Note 1)
Grants and donations (Notes 1, 2 and 9)
Investment income
Net realized gain on sale of investments
Auxiliary services:
Restaurant
Catalogues and merchandise operations
Total
Expenses:
Museum operation:
Salaries and benefits
Exhibitions
Maintenance and guard service
Packing, shipping and storage
Insurance
Telephone and utilities
Special programs
Other Note ro
Total museum operation expenses
·
Supporting services: Management and general
Fund raising
Cost of sales and expense of auxiliary activities:
Restaurant
Catalogues and merchandise operations
Total
Excess (deficit) of support and revenue over expenses .
fund balances, beginning of year
Fransfer of property and equipment acquisitions
to Plant Fund (Note 6)
Accession of art for collection, net of deaccessions (Note 3)
Fund balances, end of year

See notes to financial statements.

1981				1982			
Total	Quasi- Endowment	Restricted	Operating	Total	Quasi- Endowment	Restricted	Operating
\$ 274,857 927,762 306,480			\$ 274,857 927,762 306,480	\$ 467,582 837,194 370,043			\$ 467,582 837,194 370,043
1,695,467	\$ 436,691	\$113,807	1,144,969	1,800,950	\$ 49,589	\$205,263	1,546,098
5,872	5,872		,, ; -	505	505		77 77 1
326,212 852,753			326,212 852,753	344,262 853,168			344,262 853,168
6,069,811	442,563	113,807	5,513,441	6,596,452	50,094	205,263	6,341,095
1,829,743			1,829,743	1,929,193			1,929,193
632,693			632,693	1,334,549			1,334,549
315,401			315,401	330,459			330,459
226,619 87,147			226,619 87,147	225,158 56,331			225,158 56,331
100,743			100,743	66,693			66,693
391,407			391,407	448,952			448,952
88,551			88,551	38,453			38,453
707,388			707,388	752,814	50,000		702,814
4,379,692			4,379,692	5,182,602	50,000		5,132,602
431,480 97,686			431,480 97,686	490,898 122,900			490,898 122,900
325,632 381,800			325,632 381,800	345,776 403,095			345,776 403,095
5,616,290			5,616,290	6,545,271	50,000		6,495,271
453,521	442,563	113,807	(102,849)	51,181	94	205,263	(154,176)
1,236,268	2,217,478		(981,210)	1,188,829	2,660,041		(1,471,212)
(153,725 (347,235		(113,807)	(153,725) (233,428)	(563,417) (363,426) (5,359)		(205,263)	(563,417) (158,163) (5,359)
\$1,188,829	\$2,660,041	-	(\$1,471,212)	\$ 307,808	\$2,660,135	_	\$2,352,327)

	1982	1981
Endowment Fund:		
Endowment Fund balance, beginning of year	\$23,508,066	\$13,898,516
Net realized gain (loss) on sale of investments	(151,936)	9,609,550
Endowment Fund balance, end of year	\$23,356,130	\$23,508,066
Plant Fund:		
Support and revenue:		
Grants and donations	\$ 505,292	
	- 3-31-2-	
Investment income	12,115	
Total	517,407	
Depreciation expense	(211,442)	(\$ 169,094)
Excess (deficit) of support and revenues over expenses	305,965	(169,094)
Plant Fund balance, beginning of year	4,998,795	5,014,164
Transfer of property and equipment acquisitions from Operating Fund (Note 6)	563,417	153,725
Foreign currency translation adjustment (Note 1)	(13,159)	
Plant Fund balance, end of year	\$ 5,855,018	\$ 4,998,795

See notes to financial statements.

Notes to Financial Statements

1. Summary of Significant Accounting Policies:

Basis of Presentation

The financial statements of The Solomon R. Guggenheim Foundation (the Foundation) have been prepared on the accrual basis and include the New York City and Venice, Italy, accounts of the Foundation.

Fund Accounting

In order to ensure observance of limitations and restrictions placed on the use of resources available to the Foundation, the accounts of the Foundation are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and financial reporting purposes into funds that are in accordance with specified activities and objectives. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group:

Current Funds

Current funds consist of the Operating Fund, as well as the following funds:

Restricted Fund

Amounts restricted by the donor for specific purposes are segregated from the Operating Fund within the Current Fund.

Quasi-Endowment Fund

Amounts designated by the Board of Trustees are indicated as Quasi-Endowment Fund and are segregated from the Operating Fund within the Current Fund.

Endowment Fund

The Endowment Fund includes funds subject to restriction by the donor requiring that the principal be invested in perpetuity.

Plant Fund

The Plant Fund includes resources restricted for plant acquisitions and funds expended for plant.

Other Matters

Grants, donations and membership fees are recorded as received and are considered to be available for unrestricted use unless specifically designated by the donor. Grants and donations specified by the donor for use in future periods or which require a stipulated rate of growth in support over a defined period are recorded as deferred income in the balance

sheet and as income in the year in which they may be used or are earned. Written pledges for grants and donations are recorded as receivables in the year pledged. The amounts of the pledges to be received in the future are recorded as deferred amounts in the respective funds to which they apply.

All gains and losses arising from the sale or other disposition of investments are accounted for in the fund in which the related assets are recorded, and are determined by the first-in, first-out method. Income from investments is accounted for as revenue of the Operating Fund.

Effective January 1, 1982, the Foundation conformed to the accounting standard prescribed by the Financial Accounting Standards Board in its Statement No. 52, "Foreign Currency Translation." The December 31, 1981, financial statements have not been restated for the change as the effect was not material.

2. Investments:

Investments are recorded at cost in respect of those purchased, and in respect of those acquired by gift, bequest or otherwise, generally at market valuations at dates of acquisition or estate tax valuations. The carrying value and market value of investments by fund were as follows at December 31, 1982:

Fund	Carrying Value	Market Value
Operating	\$ 426	\$ 473
Restricted	135,726	145,422
Quasi-Endowment	2,655,064	2,912,941
Total current funds	2,791,216	3,058,836
Endowment	19,625,177	20,902,336
	\$22,416,393	\$23,961,172

3. Art Collection:

Art objects purchased, donated and bequeathed are included in the balance sheets at a value of \$1. Donations for purchase of art objects are reported as gifts in the statements of support and revenue, expenses and changes in fund balances. The cost of all art objects purchased, less the proceeds from deaccessions of art, is reported in the Foundation's current funds. During the years ended December 31, 1982 and 1981, purchases of art objects amounted to \$466,100 and \$1,331,345, respectively, and the proceeds from deaccessions aggregated \$102,674 and \$984,510, respectively. The estimated value of art works donated in 1982 and 1981 aggregated \$1,076,000 and \$1,064,000, respectively.

4. Property and Equipment:

A summary of property and equipment at December 31, 1982 follows:

	Accumulated Depreciation and		
Net	Amortization	Gross	
			The Solomon R.
		:	Guggenheim Museum
\$ 478,544		\$ 478,544	Land
			Building and
4,378,160	\$2,342,800	6,720,960	equipment
			Furniture and
138,905	74,590	213,495	fixtures
			Art conservation
5,495	1,961	7,456	equipment
12,830	6,756	19,586	Photo equipment.
			Restaurant
7,779	3,424	11,203	equipment
			Leasehold
35,767	3,974	39,741	improvements .
5,057,480	2,433,505	7,490,985	
			Palazzo Leoni:
274,794		274,794	Land Building and
315,036	45,865	360,901	equipment
			Furniture and
14,559	2,637	17,196	fixtures
604,389	48,502	652,891	
\$5,661,869	\$2,482,007	\$8,143,876	

With respect to the property and equipment of The Solomon R. Guggenheim Museum, land is recorded at cost with respect to that purchased and at estate tax valuation with respect to that acquired through a bequest; the building, leasehold improvements and all other equipment are recorded at cost. Library and documentary films are recorded at the nominal amount of \$1, and additions are expensed as acquired.

With respect to the property and equipment of the Palazzo Leoni, land and building were donated and are recorded at the tax valuation at date of gift; equipment is recorded at cost.

Depreciation is provided over the estimated useful lives of the related assets, generally on the straight-line method. Leasehold improvements are amortized on the straight-line method over the period covered by the lease.

5. Pension Plan:

The Foundation has a defined benefit contributory pension plan covering substantially all of its full-time employees. Contributions to the plan for 1982 and 1981 were \$70,000 and \$50,000, respectively. The Foundation's policy is to fund pension costs incurred. A summary of accumulated plan benefits and plan net assets as of January 1, 1982, is presented below:

Actuarial present value of accumulated plan benefit	S:
Vested	\$1,058,000
Nonvested	23,000
	\$1,081,000
Net assets available for benefits	\$1,103,000

The assumed rate of return used in determining the actuarial present value of accumulated plan benefits was 6 per cent for 1981.

Subsequent to year end, the Foundation amended its pension plan from a contributory to a noncontributory plan.

6. Interfund Transfers:

During the years ended December 31, 1982 and 1981, \$563,417 and \$153,725, respectively, was transferred from the Operating Fund to the Plant Fund, representing the cost of fixed assets purchased with resources of the Operating Fund.

7. Contributed Services:

A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Museum's programs covering most phases of the Museum's activities except for maintenance, guard service and art handling. The value of this contributed time is not reflected in these statements since it is not susceptible to objective measurement or valuation.

8. Related Party Transactions:

Service fees aggregating \$9,029 and \$6,500 for the years ended December 31, 1982 and 1981, respectively, were paid to Guggenheim Brothers (a partnership). Mr. Peter O. Lawson-Johnston, a trustee and president of the Foundation, is one of the partners of Guggenheim Brothers.

9. Grants and Donations:

A summary of the sources of grants and donations follows:

	1982	1981
Current Funds:		
Governmental:		
Federal	\$ 431,874	\$ 302,690
New York State	128,000	100,000
Italian	69,192	82,781
Corporate	572,350	391,365
Foundations and trusts	410,010	537,494
Individuals	189,524	281,137
	1,800,950	\$1,695,467
Plant Fund:		
Federal government	100,000	
Corporate	180,292	
Foundations and trusts	225,000	
	505,292	
Total	\$2,306,242	\$1,695,46~

10. Other Museum Operation Expenses:

A summary of other museum operation expenses (for all funds) follows:

	1982	1981
Printing and publications	\$ 99,914	\$ 75,056
Postage	42,146	38,943
Rent	30,803	29,191
Fees and services	185,480	269,156
Travel and entertainment	76,707	100,933
Public relations	90,684	113,534
Miscellaneous	227,080	80,5-5
Total	\$752,814	\$707,388

11. Lease Commitment:

The Foundation has entered into a noncancelable office building lease which is deemed an operating lease. Future minimum annual lease payments under this lease agreement, which expires during 1987, aggregate approximately: \$24,400 during 1983, \$25,500 during 1984, \$26,500 during 1985, \$27,600 during 1986 and \$11,900 during 1987. In addition, the lease requires payments under an escalation clause for taxes and operating expenses.

Estate Planning to Benefit the Guggenheim Museum

Details concerning the Guggenheim Museum and how you may give most effectively may be requested by contacting the Development Office (212) 360-3500

Suggested Forms of Bequests

The particular form of a bequest clause will be determined by the type of bequest (specific, residual, contingent, etc.) and its purpose (endowment, restricted, unrestricted, etc.). Although it is possible to designate a specific purpose for a bequest, the functions and needs of the Museum do change in time. It is recommended, therefore, that a specific purpose be stated as a preference with the final determination to be left to the discretion of the Trustees of the Museum.

Unrestricted Bequest

"I bequeath to The Solomon R. Guggenheim Foundation, a charitable corporation established under the laws of the State of New York, the sum of dollars, to be used for the Museum's general purposes."

Endowment Gift, Income Unrestricted

Endowment Gift, Income Restricted

"I devise and bequeath to The Solomon R. Guggenheim Foundation, a charitable corporation established under the laws of the State of New York, (insert here the amount in dollars, complete description of securities, real estate or other property) to be known as the

Fund, the principal to be added to the endowment funds of the Museum, and the net income therefrom, including such portion of the gains as determined by the Trustees, to be used to (insert here how donor wishes income to be used, for example, to acquire works of art, maintain the Museum, fund curatorial salaries, support exhibition, library, publications and lecture programs, etc.).

"If in the succeeding years, circumstances have changed sufficiently in the opinion of the Board of Trustees to make it impractical to continue using the funds for the above purpose, the Trustees then may use the income, principal or both of the fund for such other purpose or purposes which, in the opinion of the Trustees, will then most nearly carry out my wishes as stated above."

Residuary Clause

"I devise and bequeath to The Solomon R. Guggenheim Foundation, a charitable corporation established under the laws of the State of New York, all (or specify a portion) of the rest, residue and remainder of my estate, whether real, personal or mixed, however and whenever acquired and wherever located, to be used (specify how bequest is to be used)."



Richard Estes, *The Solomon R. Guggenheim Museum*. Summer 1979

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